

This outline is supplemental material for a clinic that provides musicians with information for soloing within my composition “Hoof” (a recording and score are available at <http://www.kevincheli.com/compositions.html>). Presented are some basic rhythms for learning to solo within the core rhythm. The goal is to develop comfort with these basic rhythms so that other musical elements - rests, accents, rudimental ornamentations, orchestration, etc. - can be incorporated toward expressive, musical results. After the core rhythm, variations on four basic embellishments of the core rhythm follow, two basic polyrhythmic groupings are notated, some examples of added musical elements are provided, and finally some notes on practice are offered.

The Core Rhythm



Basic Embellishments

(1) 8th-notes within each quarter note:



(2) 16th-note anticipations:



(3) 16th-notes, 2nd partial:



(4) 16th-notes within the core rhythm



*see accompanying file “Hoof Rhythm Lists Appendix.pdf” available at <http://www.kevincheli.com/teaching.html>

Basic Polyrhythmic Groupings

(1) 16th notes grouped in 2s:



(2) 16th notes grouped in 3s:

(root)



(inversion 1)



(inversion 2)



Being able to hear and perform the core rhythm's basic subdivision - 16th-notes - in groups of 2s and 3s provides the basic material for beginning, developing, and ending more nuanced phrases.

Adding Musical Elements

The following list offers several ways the above rhythms might be varied. Coupled with strong phrasing, these elements offer great expressive potential. During practice, begin by isolating and exploring each option one by one.

Examples:

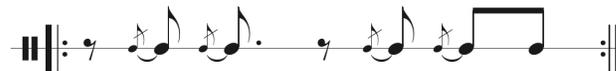
Rests:



Accents:



Flams:



Doubles:



Orchestration:



Practice

These rhythms can be practiced in many ways. Below is a simple form that alternates between (1) the core rhythm - "A" - (2) a chosen primary rhythm (remains constant throughout exercise) - "B" - and (3) a third section - "C" - that is open to a third rhythm, a shifting set of rhythms/variations, or to soloing.



Example:

A B C (solo)

Practicing in this way allows you to continually reinforce both the core rhythm and a new, static rhythm with new rhythms/variations and soloing. Once comfortable, expanding each section of this small form to 4 bars or 8 bars (or any number) will provide a sufficient environment to focus on phrase development. Cycling this form at a comfortable tempo will allow you to quickly establish and integrate new sounds.

All this can be practiced with or without a metronome:

- If a metronome is not used, pay very close attention to the sound you are producing, to how your pulse shifts over time. Rushing the dotted-8th-note of the core rhythm is a common problem, as is a faltering of the quarter notes spanning the 3rd, 4th, and subsequent 1st quarter-note of two consecutive bars.
- If a metronome is used, pay very close attention to the sound you are producing, to how your representation of the core rhythm relates to the metronome. Set/program the metronome in any way that provides a helpful reference. If the core rhythm is very new, programming the core rhythm itself is a good idea. If the core rhythm is more familiar, programming fragments of it (i.e. the 1st and 3rd onsets; only one onset - the 1st, 2nd, 3rd, or 4th) might offer a productive challenge.

If you have any questions about this material, please email them to kevinjcheli@gmail.com.